1:Gallin E-4,5 (1957-1958) 1966
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764 532 869 rewards for filial and moral behavior and the retribution for unfilial and immoral acts. It seems likely that these gruesome pictures of the punishments and tortures, as well as those which show the forms of reincarnation, make lasting impressions on the young children. In fact, throughout the funeral ceremony there are a variety of opportunities for instructing the young people and children in the moral and filial forms of behavior.

764 [793] [775] There are usually two parts to the actual funeral ceremonial. One is the ritual conducted by the five *tao shih*, in which they pray for and safely guide the spirit of the dead person through the underworld to the Western Paradise (*hsi fang lo yuan*). The second part is the actual burial ritual. Adjuncts to the first part of the funeral ritual are entertainment performed for the spirit of the deceased and a ceremony to send the spirit on its way. These can be and are performed in either order, and it is not infrequent for the ceremony sending off the spirit to be held after the burial—sometimes as much as a week later. The 764 556 length of time devoted to these rituals depends on the availability of the *tao shih* and the financial circumstances of the family of the deceased. A prosperous family (like that of a landlord) which is willing to spend a great deal of money on an elaborate ceremony usually takes several days or even a week or more to complete the ceremony. During the entire period many guests are housed and fed, as is expected of such a family. A poor family, on the other hand, may complete the entire ceremony in one day and one night, ending the next morning with the burial. This short form of funeral is the most common in the village.

764 793 In the Hsin Hsin area, the funeral sequence usually begins with the *tao shih* beating on drums and shooting off firecrackers in order to "frighten away bad spirits." This is done in the courtyard, and both adults and children hide inside the house so they will not be "hit by [come into contact with] a bad spirit." During the first phase of the ritual, the *tao shih*, often accompanied by musicians, chant and pray [292] [531] for the deceased. They wear colorful hats and robes decorated with designs such as the eight trigrams (*pa kua*). They change their robes as they move to successive parts of the ritual. A member of the family is present throughout the rituals, taking part by kneeling behind the *tao shih* and burning incense. This role is assumed by the chief mourner, usually the eldest son, although another member of the family may substitute for him as a representative for the entire family.

764 775 524 526 [465] The chanting and prayers of the *tao shih* are interrupted in the late afternoon when entertainment is provided for the spirit of the deceased. The performance of the juggler or acrobat is traditionally paid for by the married daughters of the deceased. Generally, the charge for such entertainment is NT $180 (US $5). This entertainment is held

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outside in the family's or *tsu* compound's courtyard. A table is set up and a paper ancestral tablet for the deceased is placed on it. Usually, this paper tablet is used by the family for the first year after the death, after which the deceased person's name is transferred to the family line's main wooden ancestral tablet. Today, in addition to the paper tablet a photograph of the deceased is also placed on the table. Then, in order not to expose the spirit of the deceased to the heavens, an open, large black umbrella is tied to the table. The mourners gather at the sides of the table, joined by most of the villagers, who sit or stand in the courtyard to watch the entertainment. Even passersby from other villages join the large audience, and the cheerful reception given the entertainer by the outsiders and even sometimes by the mourners makes it apparent that the spirit of the deceased is not the only one being entertained.

With the completion of this part of the ritual, the members of the *tao shih* group and the several mourners resume chants and prayers in behalf of the deceased which continue long into the night and through to dawn of the next day. This is done in shifts so that the various participants can take time off to eat food furnished by the family and to nap.

During the course of the night a series of ceremonials takes place outside the house and in the *kung t'ing* of the house in preparation for sending off the spirit of the deceased. One ceremony, held outside, simulates the transmission of a letter from the family of the deceased to the underworld. The letter, prepared by the *tao shih*, describes the dead man's life, speaks of his good as well as bad points, and ends with a plea for clemency and forgiveness toward him. All five *tao shih*, carrying flaming torches, conduct the ceremony. One *tao shih* acts as the "forgiveness governor" and carries a paper symbol of the forgiveness governor and the "forgiveness letter." He is followed by three "aides"; together these four men actually run and try to catch the fifth man who is supposed to represent a horse and who carries a *papier-mâché* horse on a pole. The forgiveness governor wants to catch the horse in order to ride it to the underworld to present the forgiveness letter to the gods.

The colorful and exciting ceremony usually attracts a large number of villagers, both adults and children. During the whole spectacle the *tao shih* joke and laugh, which suggests that the ceremony is designed to entertain the audience and the mourners. Some villagers observed that "This ceremony in this very form was passed down from our ancestors, and it is natural and interesting to be so playful since the sad mourners then won't worry so much." When the *tao shih* chase each other and weave in and out they often get tangled up, and each time this happens the horns in the small orchestra are purposely blown